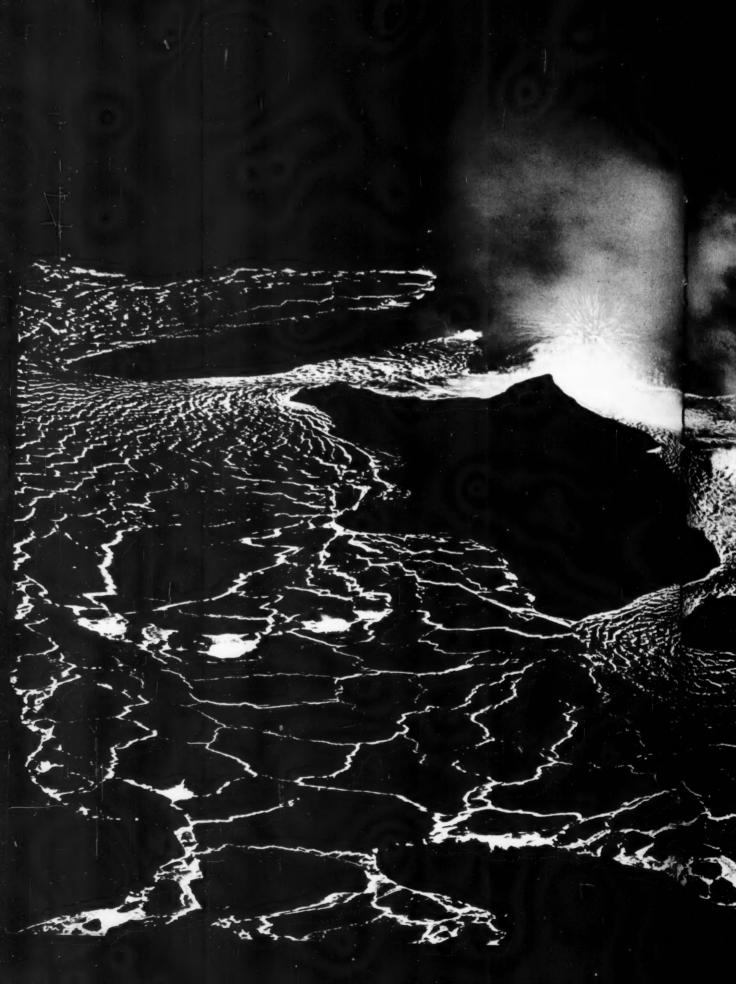
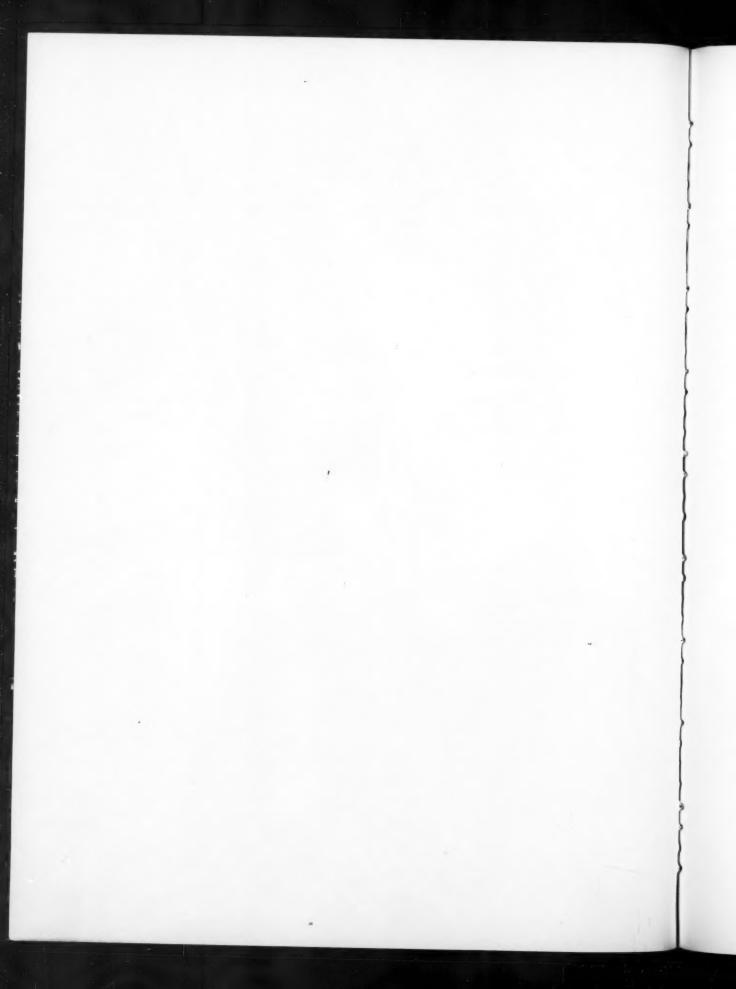
Design Quarterly 50

WALKER ART CENTER: MINNEAPOLIS, 1960







Arl in Hawaii

We wish to extend our sincere thanks to:
Professor Kenneth Kingrey for his extensive work in gathering the material for this issue.
Mr. Robert P. Griffing, Jr., and the Honolulu Academy of Arts for their cooperation in having photographs made.
Mr. Raymond Sato for his excellent photography and splendid cooperation with Professor Kingrey.
Mr. Franklin Luke for his cover design.



THE WALKER ART CENTER

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Design Quarterly

Number 50, 1960

Art in Hawaii

We salute Hawaii, our fiftieth State, with this double issue of DESIGN QUARTERLY, Number 50, devoted to the fine arts and design in Hawaii.

Editor: MEG TORBERT

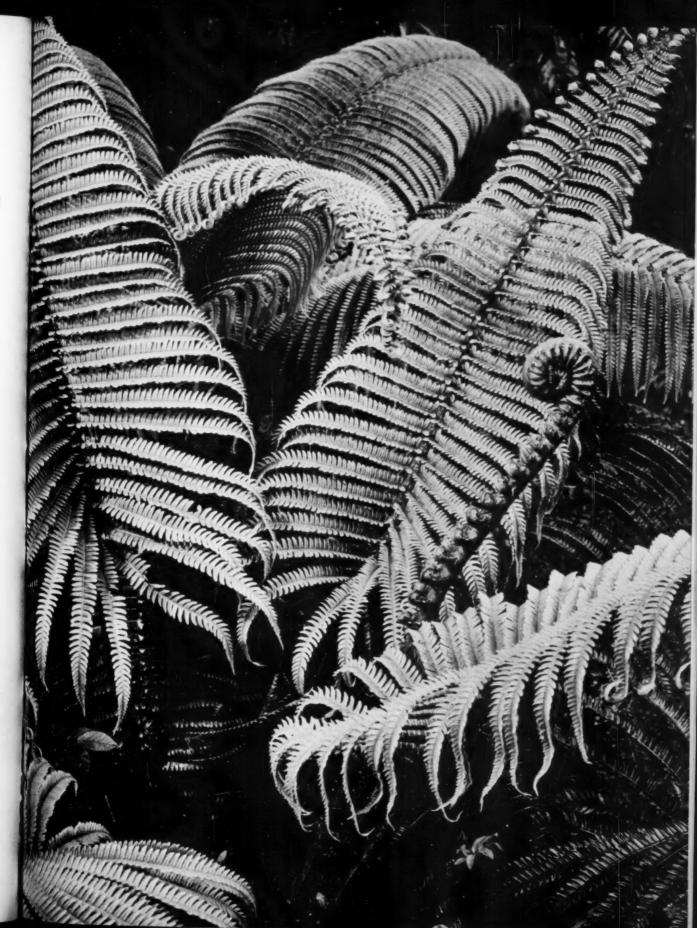
Guest Editor: KENNETH KINGREY

Associates:

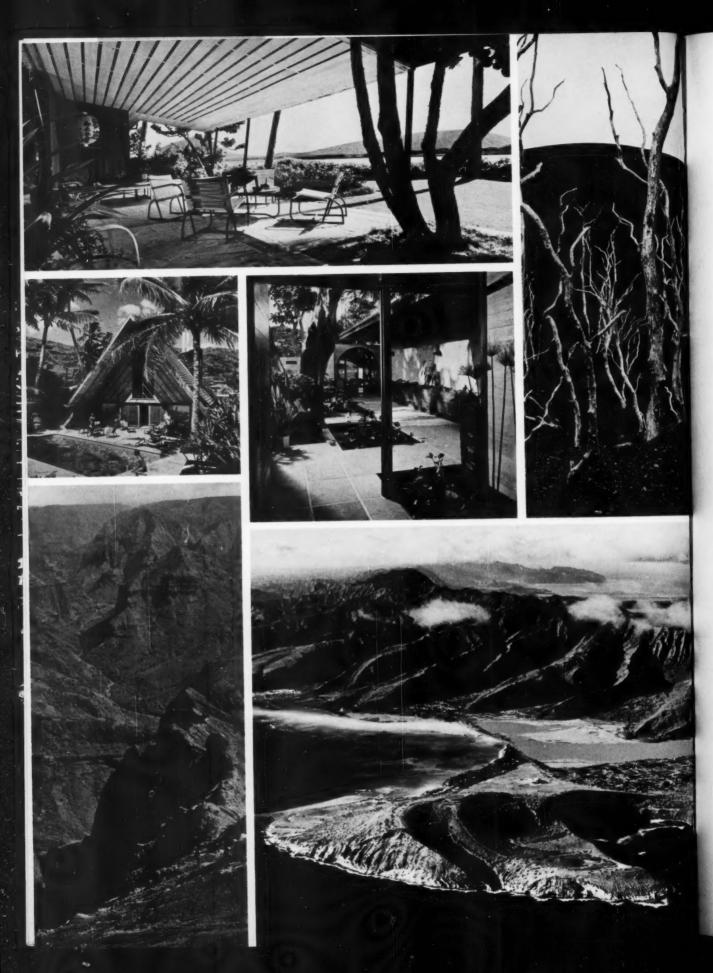
RUTH A. BUSINGER
JOHN SUTHERLAND, design
ERIC SUTHERLAND, photography
NANCY FORTE, production

The price of this issue is the same as that of any other when included in a subscription, but for those who would like to buy extra copies the price is \$1.50, plus 15c postage.

Design Quarterly, formerly Everyday Art Quarterly, is indexed in Art Index. Subscription prices are 4 issues \$2.00, 8 issues \$3.50, 12 issues \$5.00, single issues 50c, double issues \$1.50. Foreign postage \$1.00 per 4 issues. Design Quarterly is published by the Walker Art Center, 1710 Lyndale Avenue South, Minneapolis 3, Minnesota. H. H. Arnason, Director. Copyright 1960 by the Walker Art Center, Minneapolis.



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This, the fiftieth issue of DESIGN QUARTERLY, is dedicated to Hawaii, the fiftieth State.

During 1959 I spent an extended period in Hawaii as Carnegie Visiting Professor of Art

at the University of Hawaii. During this period I became acquainted with many of the leading artists, designers, and craftsmen, and I was impressed by the quality and the vitality of recent art developments in the Islands. I was also impressed by the pattern of active patronage which seemed to exist, manifesting itself in the great recent growth of modern architecture, in the commissioning and purchasing of art by business, and in the steadily increasing individual patronage of both artists and craftsmen.

I had the pleasure of being in Hawaii on the day that she declared for Statehood and felt then, as I did throughout my stay, the great and many implications of this new addition to the States of the Union. As Kenneth Kingrey points out in his introduction to this issue, the peculiar vitality of Hawaiian life and Hawaiian art owes much to the mixture of cultures that make up the Hawaiian people. This mixture and the strategic position of the Islands as a link between the East and West will have even more implications for the future development of the arts in Hawaii and for the potential contribution of those arts to the arts of all America.

Virtually all the credit for the creation of this fiftieth issue of DESIGN QUARTERLY must go to Kenneth Kingrey, Associate Professor of Art at the University of Hawaii, who has acted as guest editor in compiling and organizing the contents and in writing the excellent introduction. In thanking Mr. Kingrey for his splendid contribution, I am only sorry that limitations of space have made it impossible to use all the fine material he sent us. We could not in the space available include all the artists and craftsmen whom he recommended and the quality of whose works well merited inclusion. It was for the same reason, limitation of space, that we decided not to attempt to cover the new growth of architecture in the Islands. We look forward to treating this in a subsequent issue.

However, it is our hope that the present fiftieth issue dedicated to the fiftieth State will give a true, if selective, picture of the condition of the arts in the Islands; and we offer it as a tribute to Hawaii.



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A. S. MACLEOD $\,$ In the Kamani Shade $\,$ lithograph, 13½ x 11¾" $\,$

6

The fiftieth issue of DESIGN QUARTERLY, presenting art from Hawaii, exemplifies, in its way, the spirit and outlook of the new State. In an era when the so-called "fine" and "applied" branches of art cease to be rigidly categorized and begin to move into a closer union, an era in which artists work with equal ease in many diverse aesthetic directions, there is a tendency for the artist to outgrow his single viewpoint in favor of a broader concept based on closer contact with life and the society in which he lives. Such is the position of the artist in Hawaii today. His ideas are plastic, as those of any real painter, designer, poet, sculptor, or architect must be. One is reminded of what Francis Thompson wrote of Shelley: "Imagery was to him not a mere means of expression, not even a means of adornment, it was a delight for its own sake." One begins to sense the delight for its own sake in the art of Hawaii.

In romantic surroundings where sky, sea, and mountains subordinate man to nature, the artist, overwhelmed by his sensuous environment, often finds it difficult to penetrate deeper than the visual reality about him. This may account, in part, for a vast amount of Hawaiian "art" which needs to be mentioned only in passing—a kind of tropical bric-a-brac based on tired clichés—palm trees and moonlight, Hula girls with hibiscus blossoms in their hair, outrigger canoes and surf breaking on the reef.

Geographical location has had a definite effect on art in Hawaii. For years the Islands languished in the isolation imposed on them by the fact that they are the most isolated of the major groups in the vast Pacific. Existence within strictly provincial confines—Honolulu was more than 2000 miles from the nearest art center—encouraged in the fields of design, painting, and sculpture, a superficial romanticism, a retreat from the issues of the times rather than vital participation in them. This was followed by a period of almost deliberate rejection of the local scene which took the form of anti-romanticism, with little or no response to the distinctive environment in which the artist was creating. Inevitably, no strong art tradition developed in the Islands.

Today Hawaii is emerging from her isolation. Improved transportation and communication have brought the Islands within hours' reach of all the great art centers of both East and West. Hawaii's position has changed from that of distant outpost to that of strategic cultural link between Occident and Orient. Hawaii's artists, working in all idioms from realism to pure abstraction, from the poetic to the regionally documentary, the academic to the experimental, are expressing what is unique in Hawaii's culture.

One of the strongest influences in Hawaii's art today stems from the very nature of her population, made up as it is of peoples of sharply contrasting ethnic and cultural origins—Hawaiians, Caucasians, Chinese, Japanese, Koreans, Portuguese, Puerto Ricans, Filipinos, and the biological fusion of all the races, the Cosmopolitan. Throughout the year groups formed along racial lines participate in various forms of expression: art, drama, dance, and music. The dramatic chapter of one such group, for instance, has as its expressed purpose the preservation of what is best in its own tradition, the interpretation of it to other groups, and, by drawing on what is best in other cultures, the creation of a dramatic form of universal significance.

The artist in Hawaii, then, has at his fingertips a cultural reservoir containing materials of infinite variety, from the primitive carving on an old Hawaiian tapa beater to the exquisite brush stroke of a Chinese master. In fact, the very richness and abundance of material is itself a hazard, tending to confuse the artist by its variety or tempting him into the kind



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JOHN KELLY Study of a Hawaiian Girl pencil drawing, 14 x 18"





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of superficiality which arises from using materials without understanding their origins and deeper meanings.

The center of Hawaii's art activities is the Honolulu Academy of Arts, one of the major museums in America. Under the direction of Robert P. Griffing, Jr., a man of international reputation, the Academy houses permanent collections of primitive, Oriental, and Occidental art. The Oriental collection is one of the most beautiful and important anywhere outside of China and Japan. The Academy imports and offers to the public exhibitions from all over the world, supplementing them with lectures and music and dance recitals. With these high strata of culture-reference to draw upon, it is only natural that art in Hawaii should show signs of transcending traditional and modern, Eastern and Western considerations as it moves toward universality.

Students of art in Hawaii may carry on their studies either at the University of Hawaii or in the art school of the Honolulu Academy of Arts. Each institution has its own specific objectives and its own philosophy of teaching. In both schools, however, the instructors are practicing artists and have complete freedom as to teaching procedure. The criterion of an instructor's success is his ability to motivate the student, to inspire him and perfect his abilities, and to encourage him to create for the sheer enjoyment of creating.

The University Art Department attempts to teach the student how to think in visual terms, and to make it possible for him to come to grips with some of the principles and issues of art so that he may work in visual terms more sensitively and intelligently, and ultimately more professionally, though the emphasis here is not so strict and specialized as it is at the Academy. Steps are being taken toward the establishment at the University of an art center, where townspeople as well as students will be exposed to all that is best in contemporary art.

The curricula of the two institutions differ on one significant point. The University attempts to build an integrated teaching program, with one course growing out of another wherever possible. Each project is a problem-solving one, with the approach usually from the abstract standpoint, not because it is the current trend or the fashionable thing to do, but because it is the most comprehensive means of encouraging the student to present his thinking and feeling visually and in its totality.

The Art School of the Academy provides professional training in the fine arts and in advertising art. A strong effort is made to help the student respond directly to what he sees, to have an emotional experience. Fact is of minor importance. And in whatever field the artist is working, the emphasis is on high specialization.

Organizations in Hawaii representing the broad field of art, each exerting a certain amount of influence on the local scene, include Hawaii Printmakers, the Weavers' Guild of Hawaii, Advertising Artists and Designers of Honolulu, the Hawaii Painters and Sculptors League (to which, with few exceptions, the serious artists working in the modern idiom belong), and the Association of Honolulu Artists (whose members approach art in a more conservative manner). The University of Hawaii Press makes its contribution in two ways. It publishes books in the field of art—it will publish four in the two-year period 1960-1962. It also encourages fine bookmaking by employing artists to design its books; two have been selected by the American Institute of Graphic Arts as among the Fifty Best Books. The Gallery, on the grounds of the Hawaiian Village Hotel, represents the major artists in the field of painting and sculpture. Gima's Art Gallery in the Ala Moana Shopping Center is a small but intimate showroom for artists of major stature. The Tennent Art Foundation Gallery, a culmination in art of the ideals of two people—Madge and Hugh Tennent—presents to the city of Honolulu a gallery housing the paintings of Madge Tennent, thereby



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MADGE TENNENT Hawaiian Singer oil on wood, 1941, 3'2" x 4'6"

paying tribute in art to the beauty and nobility of the Hawaiian race. And, most importantly, the Bernice P. Bishop Museum, with its superb collection of Hawaiiana, provides the artist-designer with visual inspiration from the culture of old Hawaii.

One cannot discuss art in Hawaii without mentioning by name a few whose work, for one reason or another, has influenced the art history of Hawaii. The Islands were discovered by Captain James Cook in 1778, but a century was to elapse before the first professional painter, William Cogswell, opened his studio in Honolulu. In the meantime, the foreigner's culture had taken over, bringing to an abrupt close native Hawaiian art. Cogswell was a portrait painter—not a very good one—but he was the first to open a studio in the Islands, and we are indebted to him for likenesses of notables of the period, including those of King Kalakau and Princess (later Queen) Liliuokalani.

Cogswell and three of his contemporaries, Charles Furneaux, Joseph D. Strong, and Jules Tavernier, represent the awakening of art—as separate from native art—in Hawaii. Furneaux was a landscape painter; Strong (husband of Robert Louis Stevenson's step-daughter, Isobel Osbourne) was a portrait painter. Tavernier was the strongest of the group; it may be fair to say that he was the first painter of real caliber to come to Hawaii. His paintings of Kilauea Crater created a sensation at the time and started a school of volcano painting.

Island-born D. Howard Hitchcock (1861-1943) also became famous for his volcano paintings. He received his first training from Tavernier before going to Europe to continue his studies, after which he returned to become Hawaii's dean of landscape painters.

Lionel Walden (1861-1933) was one of the foremost marine artists of his time.

Four living artists, three of whom still reside in Hawaii, have had a lasting influence on Hawaii's art. H. M. Luquiens, one of Honolulu's most distinguished artists, has made a twofold contribution: working in etching and drypoint, he has documented forty years of the Island scene (300 of his etchings are part of the Hawaiiana Collection at the Honolulu Academy of Arts), and as former head of the University of Hawaii Art Department, he contributed to the knowledge and inspiration of the younger generation of artists.

John Kelly, master printmaker, interpreter in multiple-plate etching of Polynesian beauty, is known for his portrayal of Hawaiian, mixed racial, and exotic types.

Madge Tennent, dean of Hawaii's women painters, in her drawings and paintings proclaims her belief that the people of the Hawaiian Islands are among the most beautiful in the world. As one writer puts it, "No other artist in Hawaii has so consistently and eloquently painted the Hawaiian as Madge Tennent. It is not often that art, reaching to certain levels of consciousness, achieves the degree of spirituality which gives it enduring and universal properties. The spirit of endemic Hawaii lives in the work of Madge Tennent."

A. S. MacLeod, author, illustrator, printmaker, and painter of island life, although no longer living in the Islands, is still regarded as one of Hawaii's painters.

In the past, the dual concept of "applied" art as useful and "fine" art as luxury has tended to isolate the painter both vocationally and socially. This is becoming less and less true in Hawaii. Here one finds painters and sculptors who are also designers, and designers who are also painters and sculptors, producing work which justifies itself both functionally and aesthetically. They realize that the applied arts not only reflect the cultural status of a civilization but have, in turn, an influence on the public taste. As the aesthetic content is increased the possibilities of a healthier culture increase proportionately. This means that most fields of design act as media for cultural regeneration. The social effect of modern architecture, probably the most outstanding case where form and function have been united, is everywhere evident in Hawaii. One might say, then, that the artists of Hawaii are becoming more and more social-minded in the sense that Lautrec, Picasso, Matisse, Shahn, Dali, Léger, Man Ray, Miró, and Chagall were social-minded. They realize the truth of Jacques Maritain's statement that "The fine arts, from the very fact that they belong in the generic nature of art, participate in the law of the useful arts."

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The designer in Hawaii, then, no matter what his field, attempts to work in the dimensions of the present, documenting the life around him and seeking inspiration in modern trends and contemporary concepts of art. In so doing he is occupying an increasingly significant place in the expanding life of the Islands as one of those who exerts an influence on the culture of which he is a part.

In the fine arts as well as in the field of design, the emphasis is less on subject matter and more on the spontaneous expression of a single personality in which the artist's unique style predominates, and he is incapable of distinguishing between form and content because he experiences them as one and the same.

The illustrations that accompany this article speak for themselves of the originality, intensity, and poetic vision of the artists in our newest State, and should do much to remove the romantic-cliché stigma which in the past has attached itself to Hawaii's art.

Kenneth Kingrey, University of Hawaii



BUMPEI AKAJI Volcano II oil on canvas, 4 x 4'

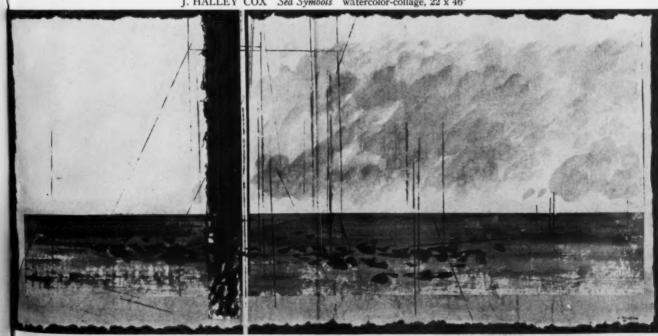
JEAN CHARLOT Fresco mural in Hawaiian Village Hotel, slightly under life size





JEAN CHARLOT Fresco mural in First National Bank, Waikiki Beach, life size

J. HALLEY COX Sea Symbols watercolor-collage, 22 x 46"





ELSIE DAS School Day oil on canvas, 22 x 28"

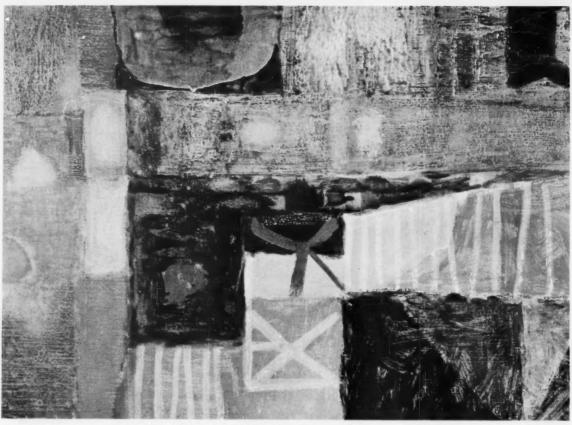
ISAMI DOI Ocean Shallows oil on canvas, 26 x 34"





HELEN GILBERT Untitled ink and wash drawing on gesso, 12 x 14"





SUEKO M. KIMURA Cliff Dwellings casein and oil on canvas, $22 \times 16''$ JOHN KJARGAARD Composition #1 gouache on canvas, 1958, $18 \times 24''$





BEN NORRIS Mischief collage with sumi (Japanese ink), 1958, 12 x 16"















SHIRLEY RUSSELL Still Life casein, 16 x 20"

WILLIAM STAMPER Girl by Waterfall oil, 20 x 30"

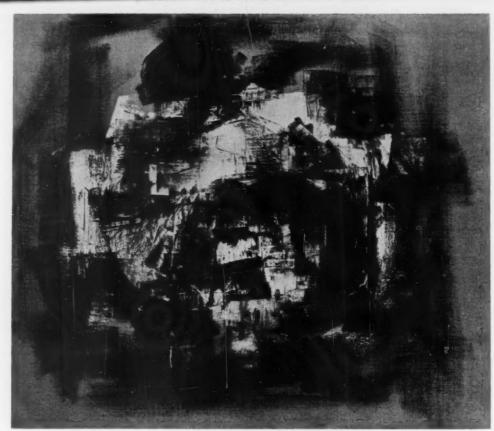




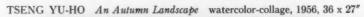
EDWARD STASACK In the Pacific oil, 28 x 30"

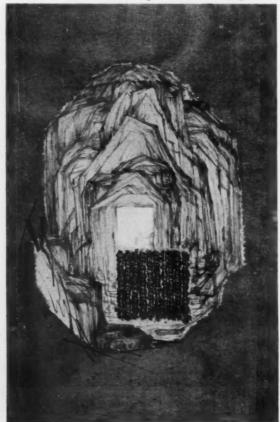






JOHN YOUNG Untitled oil on canvas, 34 x 40"







TSENG YU-HO Upsurge watercolor-collage, 1959, 48 x 23"

TSENG YU-HO Anywhere four-panel watercolor-collage, 1959, 48 x 96"



Ceramics and woodenware



KARL AXEL DE FLON Wood serving scoop and food tray monkey-pod, hand-finished with two coats of raw linseed oil and wax KARL AXEL DE FLON Wood food server or salad bowl monkey-pod, hand-finished with two coats of raw linseed oil and wax

ISAMI I



KARL AXEL DE FLON Wood salad bowl and servers monkey-pod, hand-finished with two coats of raw linseed oil and wax



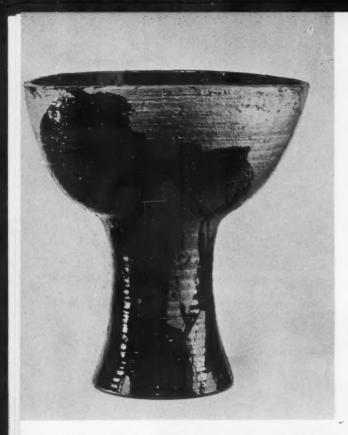
ISAMI ENOMOTO Stoneware bowl 8" in diameter, mat glaze over dark brown slip



l wax

nd wax

wax





CLAUDE HORAN Compote 20" high Stoneware pot beaten with a butter mold; Mishima with white slip, iron brush strokes, 15" high



SHUGEN INOUYE Left, Stoneware vase heavy grog slab, a little red iron oxide; no glaze. Right, Stoneware vase wheel and slab comes red grog, "molten honey" glaze poured over red iron oxide; reduction firing; unglazed parts metallic brown, glazed parts rich goldye

SHUGEN hab constr

GEORGE glazes with

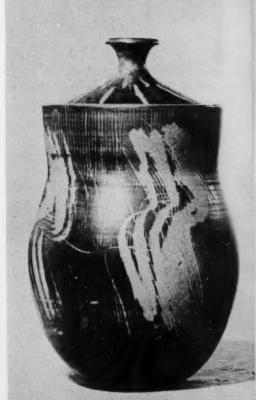
GEORGE white glaze

GEORGE body; cove









SHUGEN INOUYE Top, Stoneware white clay vase 8" high, thin coat of Albany slip; dab construction

GEORGE KIMURA Top right, Stoneware compote 18" tall, black and off-white glazes with red clay, inside off-white

GEORGE KIMURA $\it Right, Earthenware vase~8''$ tall, wax and sgraffito decoration, white glaze over dark brown body

GEORGE KIMURA Stoneware covered jar $\,$ 10" tall, sgraffito blue-black slip over buff body; cover glaze of transparent mat

and slab const rts rich gold-ye

rokes, 15" h



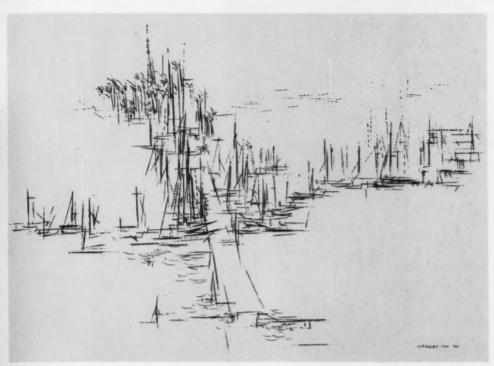
TOSHIKO TAKAEZU Five-spouted stoneware bottle



HARUE MCVAY Stoneware glazed tiles set in plastic resin, masonite back TOSHIKO TAKAEZU Stoneware vase







J. HALLEY COX "T" Pier ink drawing, 14 x 19" ISAMI DOI Hawaiian Wayside wood engraving, 7 x 9"





JULIETTE MAY FRASER Warrior Women linoleum block, 8 x 10"

EDWARD STASACK Reason intaglio, 10 x 13"



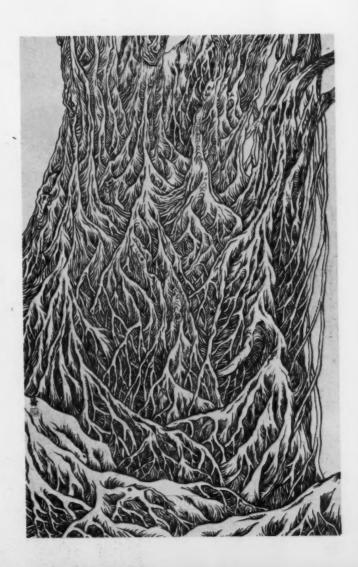
30

JOHN Y

TSENG '



JOHN YOUNG Ferris Wheel color wood block



TSENG YU-HO Banyan ink drawing, 1956, 36 x 24"

Furniture design



TOM HIRAI Drawer pulls teakwood, 1" high

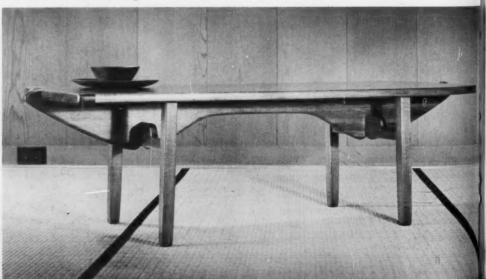


HAL W

TOM H

TOM HIRAI Swivel-back chair koa wood and leather

TOM HIRAI Coffee table koa wood, 22" wide x 48" long

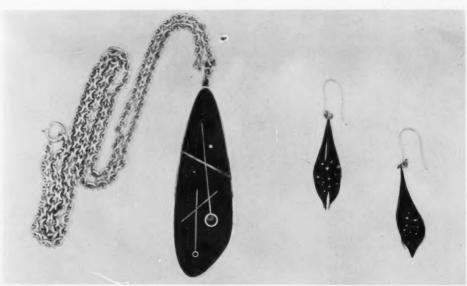




TOM HIRAI Hikie koa wood, 6' wide x 12' long

HAL WHITAKER AND TOM HIRAI Dining set teakwood and Naugahyde, table 54 x 25"





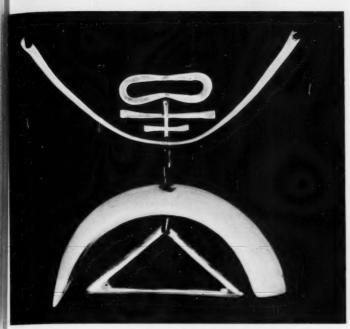
MERLE BOYER Earrings sterling silver



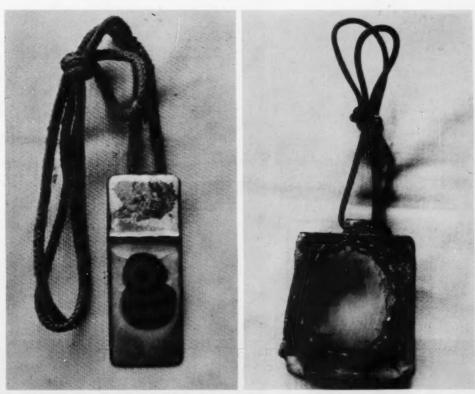
EDWAR

ISAMI DOI Ring silver and enamel

34



EDWARD BROWNLEE Pectoral pendant boar's tusk and silver

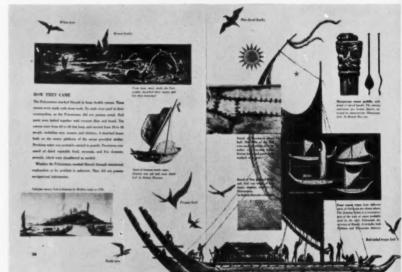


WILLIAM ICHINOSE, JR. Pendant repoussé copper, enamel, silver foil, $\frac{3}{4} \times \frac{13}{4}$ " Pendant copper, brass, oxidized stainless steel, $1 \times \frac{11}{2}$ "

Graphic advertising and book design



DON C. ALLISON Design for American Association of Port Authorities



JOSEPH FEHER Page spread for *Pictorial History of Hawaii*

HENRY KAM Two-page spread for local trade magazine 17 x 11°, colors blue and black





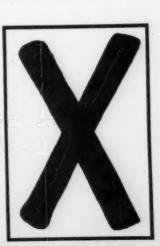
KEICHI KIMURA Newspaper advertisement

KENNETH KINGREY Exhibition announcement



KENNETH KINGREY Voting poster

exercise your privilege



THE VICTORIAN VISITORS

The VICTORIAN VISITORS

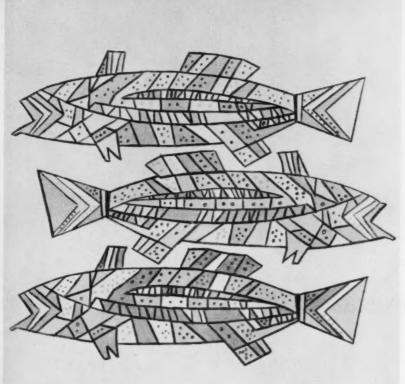
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KENNETH KINGREY Book jacket stripe in pale yellow and dull gray-green; ornament burnt orange Title page from The Victorian Visitors laid-in finish paper; ornament in amber

* THE VICTORIAN VISITORS *

Including the Journal Letters of Sophis Cracroft, Extracts from the Journals of Lady Franklin, and Biaries and Letters of Queen Lerona of Humali







Blums Menu

PETER SAPASAP Menu cover design

Exhibition design



ROBERT P. GRIFFING, JR. Exhibition design for the Honolulu Academy of Arts

KENNETH KINGREY Exhibition design for the Honolulu Academy of Arts



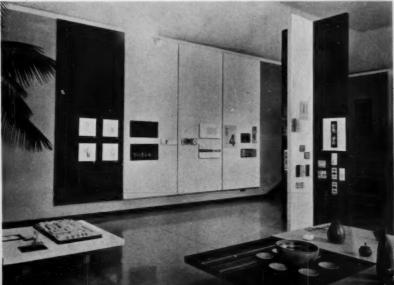


KENNETH KINGREY
Exhibition design for the Honolulu
Academy of Arts Z-iron poles,
wall structures canec and glass





KENNETH KINGREY
Exhibition design for the Honolulu
Academy of Arts structures in canec,
black and white

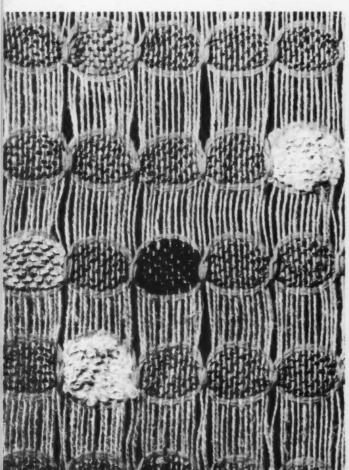


Textile design and weaving

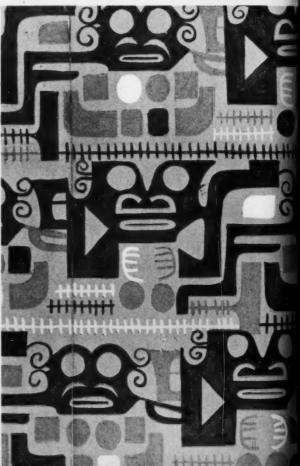
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- 1 PATRICIA S. CHUNG Wall hanging laid-in and Danish medallions, warp natural jute, multi-color weft
- 2 BRONE JAMEIKIS Design for block printing
- 3 GEORGE LOGUE Textile or wrapping paper design
- 4 HESTER A. ROBINSON Textile warp 8/4 peach cotton threaded to diamond pattern, weft green, yellow and red rayon and wool; deep aqua spun rayon, purple wool, copper Spanish lace
- 5 HESTER A. ROBINSON *Textile* warp white rayon twist, weft white novelty wool and rayon, yellow cotton bouclé, 2-ply jute, orange wool medallions
- 6 SHAHEEN, LTD. Textile combed cotton, silk-screened by hand
- 7 JEAN J. WILLIAMS Wall hanging double weave threaded to "summer and winter"; first warp natural jute, second warp spun wool and rayon; rectangles woven with separate bobbins free from the background; color range, gray, gray-green, gold and tan
- 8 JEAN J. WILLIAMS Detail of wall hanging

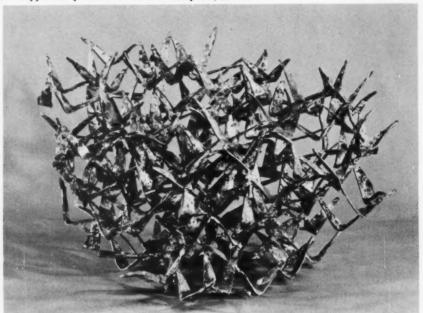






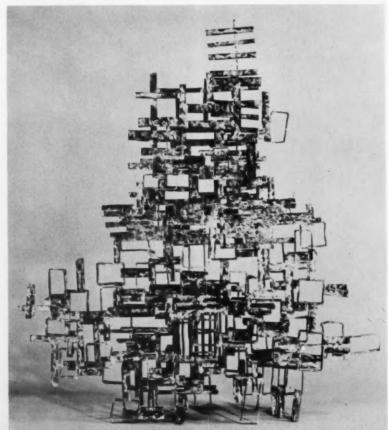


BUMPEI AKAJI Daikoku copper and puddled brass brazed sculpture, 10 x 12"



STANL

BUMPEI AKAJI Machi copper and puddled brass brazed sculpture, 27 x 32"



STANLEY SHINKAWA Gate reinforced steel, copper, brass, channel iron frame, 6 x 24'



EDWARD BROWNLEE $Mongol\ Warrior$ steel, life size

CERAMICS HAWAII LTD. Bamboo fountain detail







ISAMI ENOMOTO Wheel-thrown earthenware figure unglazed red clay with heavy grog, 18" tall

CLAUDE HORAN Wheel-thrown stoneware forms, joined and beaten into shape



MASARU OTAGURO Spiked driftwood 40" wide, 50" high, 30" deep

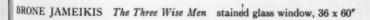
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BUMPE

BRONE



BUMPEI AKAJI Machi marble and glass tesserae, 24 x 48"





Painting in XVIII Century Venice by Michael Levey. London, Phaidon Press, 1959. 225 pages, 115 illustrations (8 in color), \$6.50.

Mr. Levey's study of eighteenth-century painting in Venice has two qualities-brevity and wit-that are unhappily seldom encountered in art-historical writing. His book is concise, well-planned, and lively. A short introduction summarizes the attitude held at the time toward art, the leading patrons and connoisseurs, and what little was documented in Venice about artistic practices and life. A brief description of seventeenth-century Venetian painting follows the introduction as background for the body of the book, which consists of chapters devoted to the most important types of painting and the leading practitioners in each category: historical painting, including religious art (Sebastiano Ricci, Gianantonio Pellegrini, Amigoni, Piazzetta, Pittoni, the Guardi family); landscape painting (Marco Ricci, Zuccarelli, Zais); view painting (Canaletto, Bellotto, Francesco Guardi); genre painting (Pietro Longhi, Piazzetta, Domenico Tiepolo); portrait painting (Rosalba Carriera, the Nazari family, Alessandro Longhi). The last chapter is dedicated to Giambattista Tiepolo, whom Mr. Levey justly considers to be the greatest painter and the most important historical personage of the epoch in Venice. A final section of fully documented notes forms an extremely useful appendix.

One of the book's greatest pleasures lies in its consistently fresh vision; the author looks at historical occurrences and at artists as if they were newly-perceived phenomena. The recent high esteem conferred on eighteenth-century art in general, not only on its Venetian manifestations, has resulted in absurdly high prices and often in equally bizarrely inflated reputations. The campanilismo shown by a number of Italian scholars and critics has further distorted a balanced vision of the facts. Mr. Levey's objective appraisal is consequently understandable in part as a reaction against such optimism and chauvinism; it is often underlined by a piquantly mordant wit. Witness, for example, his epitome of Alessandro Magnasco, "a person whose work has sidled into exaggerated repute after a century or so of jucidious neglect," or that of Zuccarelli, whose "gauzy but unwavering light is only one aspect of his monotony." The verbal fireworks create an ironically light tone quite in keeping with the tenor of eighteenth-century art, and the effect is curiously satisfying. Some of us may not always find ourselves in perfect accord with Mr. Levey's statements, but we should be grateful for having escaped customary and fulsome platitudes.

Mr. Levey's remarkably sensitive understanding of many phases of his subject constitutes an exceptional virtue. His original and detailed analysis of the character of Settecento historical painting and the peculiar form it assumed in Venice is outstanding; no less satisfactory, his picture of the broad relationships and contrasts between Venetian eighteenthcentury painting and contemporary painting elsewhere in Europe. Throughout the book he is very much concerned with such facets of the art. His critical, primarily pessimistic estimate of Venetian culture is fundamentally true and is again helpful in correcting the undeniably romantic picture of Rococo Venice that has grown up, a tradition due in part to the works of some of the artists he discusses. Although he mentions the unique visual beauty of the city, which has helped to create the pictorial enchantment of its painting, he perhaps on the whole underplays favorable environmental aspects, since they are set against and dominated by one brilliant phrase after another like the last Doges' "preordained circle of pompous empty activity.'

Clearly evident in this attitude toward Venetian life is the influence of another recent, decisive cultural study, M. Berengo's La Societa Veneta alla fine del Settecento (1956); but I wonder if, beyond this, Mr. Levey may not still be tangibly affected by the Ruskinian theory that an overripe or corrupt civilization cannot, or should not be able to, produce great art. Neither Venice nor any other city in Italy at that time could hope to equal the intellectual intensity of London or Paris, but the fact that the lagunary city produced, within the century, artists as great and varied as Pellegrini, Piazzetta, Tiepolo, Canaletto, and Guardi is far more important for the history of man than its reduced historical role, its reactionary politics, its circumscribed social mores, or the paucity of its literary output. From such a point of view Venice did equal the London and Paris of its day.

The author's handling of individual artists is always stimulating. In general not even the captious specialist can find fault with his characterizations-the eclectic vacuity of Sebastiano Ricci, Piazzetta's anomalous position in the historical sweep of the age's painting and the rare poetic beauty of his few slowly-painted masterpieces, the consummate artistic mastery and the poignant humanity of the mature Tiepoloall are admirably brought out. Nevertheless, one can question an occasional too-great severity or error. Seventeenth-century painting in Venice was backward and mediocre, as he states, but it was not invariably so, and at least one painting, Liss's altarpiece of St. Jerome in San Niccolo dei Tolentini, is as fine as anything produced in Seicento Italy outside Caravaggio and the best Guercinos. He underestimates Pellegrini's historical importance; the Pellegrini exhibition organized last autumn in Venice by Dr. Bettagno demonstrated beyond cavil that artist's primacy in time over Sebastiano Ricci as creator of Venetian Rococo. Again, while it is true that Pietro Longhi has been seriously overrated recently, especially by Italian

writers, in his best interior scenes of aristocratic life (granted

that they must be carefully chosen) he brought into being,

with an unusually delicate brush-stroke and exquisite color

harmonies, some of the most delightful paintings of the period.

Finally, in his otherwise estimable and sympathetic study of Giambattista Tiepolo, this reviewer feels that the author is at fault in one important point. His statement that oil painting never suited Tiepolo as well as the fresco technique did is simply not always true. At times throughout Tiepolo's career finished paintings can be found that are as fine as his most scintillating bozzetti or his most glorious frescoes. The early canvas cycle for Ca Dolfin in Venice is tremendously impressive and as great as the delicious fresco cycle, roughly contemporary and also a Dolfin commission, in the Archbishop's Palace at Udine. The canvas frieze of the Brazen Serpent, painted for SS. Cosma e Damiano on the Giudecca and now in the Academy at Venice, remains an amazingly vital tour de force despite its horribly ruinous condition. The Adoration of the Magi commissioned for the church of Schwarzach Abbey and now in Munich, the truncated Martyrdom of St. Agatha from Saint'Agata delle Benedettine at Lendinara and at present in Berlin, and the great altarpiece of St. Tecla in the Cathedral at Este, are three of the most perfect mature works and all are finished oil paintings.

These criticisms, however, indicate only secondary flaws in a uniformly excellent volume, one which is, moreover, handy in size, well-printed, and whose reproductions, even in color, are fine in quality. In his preface Mr. Levey states that the book is not meant to be exhaustive and that he hopes it will not be too exhausting. His modest apology is misleading; on the contrary, he is to be strongly congratulated for having written the most accurate, sensible, and entertaining survey of one major phase of Italian art that exists. The book deserves to be enthusiastically welcomed by all who are enamored of the eighteenth century, and will give much pleasure to the wider audience that is interested in the history of art as a whole.

Hylton A. Thomas, University of Minnesota

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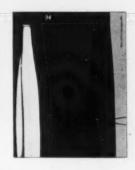
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